

THE JOURNAL



OF THE PACIFIC COAST NUMISMATIC SOCIETY

NUMBER 39

APRIL 1994

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PACIFIC COAST NUMISMATIC SOCIETY

• Founded 1915 •

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CALENDAR OF COMING EVENTS

April 27, 1994, Wednesday at 8:00 PM

The Coinage of Saint-Gaudens

SPEAKER: ROBERT TOPOR

May 25, 1994, Wednesday at 8:00 PM

Tokens of the San Francisco Waterfront

SPEAKER: JERRY SCHIMMEL

June 25, 1994, Saturday Evening

Annual Banquet

DETAILS TO FOLLOW

Monthly meetings are held on the 4TH Wednesday of each month at
The Knights of Columbus Hall in San Francisco
2800 Taraval Avenue (1 BLOCK WEST OF SUNSET). Guests are invited.

MESSAGE FROM THE PRESIDENT

STEPHEN M. HUSTON

Another Conspiracy Theory

As I approached my third meeting as President in March, I realized that organizing my notes, agenda, speaker certificate and all the rest which goes with me to a PCNS meeting had taken over my entire desk and most of my day before the meeting. I remembered it was supposed to be fun. How does one plan fun? A necktie with pink elephants at the February meeting drew more comments from long-time members than anything else in the room. Members at the March meeting received a serial-numbered souvenir sheet. Surprise is important.

One of the most difficult things to remember to do is to **have fun**. We get caught up in the many things we *have to do* and forget to do the things that make it all worthwhile.

Numismatic and other hobby organizations get caught up in their ongoing activities, and so do their members. The running of a club or the attendance at meetings can become habit; the responsibilities of the officers become tasks to complete. Along the way we have some fun, but we often forget that a hobby organization has only two reasons to exist—education and fun! The rest is details, and should not get in the way.

This month *something different will happen*. After April, I intend that, in conspiracy with other members and officers, something unannounced and unexpected will happen or appear at each meeting.

No, I don't have plans for every month, *yet*, but a conspiracy to have fun can catch on.

If you have ideas, let me know (but don't tell everyone), or, better yet, just do it, bring it, or whatever. I am happy to be surprised along with everyone else.

Of course, everyone can bring something to exhibit, which adds to the enjoyment for everyone. Exhibits are part of what makes each PCNS meeting unique and unpredictable. Displays of new acquisitions, old favorites and worst mistakes are always appreciated by those who attend.

The unexpected makes life fun. And remember—if you miss a 1994 PCNS meeting, you surely will miss more than the program described in the bulletin and the business as usual. I promise!

A MEDIEVAL COIN FROM DVIN IN ARMENIA

by Leon A. Saryan, Ph.D.

©1993 by the author

Ancient coin collecting has its attractions, but one thing is certain—if you live in the USA, you will not find a hoard buried in your back yard! I have been interested in ancient and medieval coins for thirty-five years, but until recently my collection was entirely composed of pieces obtained from collectors and dealers. Few of my fellow collectors get the opportunity to travel to the Near East or Europe, where they might discover something on their own.

I have had the good fortune to travel to Armenia, one of the newly liberated republics in the southern Caucasus, four times in the past six years. On each visit I have made it a point to visit a site of architectural or archaeological significance. Such monuments abound on Armenian soil, in some cases dating back thousands of years. Yet every artifact I have encountered has been in museums under glass—fine to look at, but not to touch. I have encountered small fragments of carved stone or pottery on the ground, but that is about it.

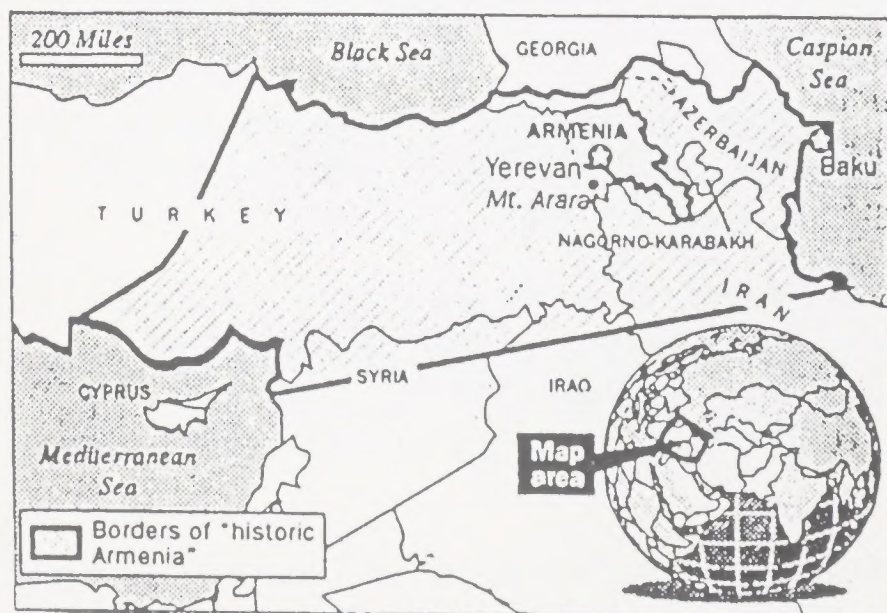
I have always dreamed about finding my own ancient coin, but in the absence of an organized dig or search, I never imagined it would happen to me. On September 11, 1993, it did.

The day dawned like any other for early September in Armenia, sunny, and, by midday, downright hot. I had a day off from my scientific research project and was visiting my wife's relatives near Yerevan, Armenia's capital of more than one million. Because of unrest in the Caucasus, life is very difficult with severe shortages of electricity, heating fuel, water, medicines, and bread. Armenia itself is peaceful, and where I was staying, there was little evidence of the vicious fighting that gripped Georgia and Azerbaijan.

Gasoline is in short supply, but for 27,000 Rubles (about \$15) a five gallon canister could be had from unregulated roadside vendors. We selected the nearby towns of Artashat and Dvin as our destinations located within an

easy drive south of Yerevan. My narrative concerns Dvin. As we traveled south the twin peaks of Mt. Ararat were a constant presence, an almost mystical enchantment during my stay.

Artashat (Artaxata) was Armenia's royal capital during the Artaxiad dynasty, and a major trading



Map showing location of Modern and Ancient Armenia

center from the 2nd Century BC to the 5th Century AD. It was replaced by Dvin which served as capital during the early middle ages.

Dvin was established in the 330s AD by the Armenian Arsacid king Khosrov. Between the 5th and 9th centuries, it succeeded Artaxata to become the largest city and a trade and craft center of major significance. (1) For several centuries, Dvin was the seat of the Supreme Patriarch of the Armenian Apostolic Church. It retained its importance until the 13th Century, after which it disappeared into the dust of the Ararat plain.

Its ruins stand on a hillock overlooking fertile agricultural country. They consist of a partially excavated city with domiciles, workshops, inns,



Outline of buildings uncovered at citadel

markets, major buildings, city walls (which have mostly disappeared) and the vestiges of a large 7th Century cathedral. There is a small museum at the site. Around the ruins are fields and orchards belonging to nearby villagers.

Excavations began in the 19th Century, but it was not until 1937 that a

systematic dig was initiated. From 1946 to 1976 the work was directed by archaeologist Karo Ghafadarian, and after 1976, by his pupil, Aram Kalantarian. Explorations have also unearthed the citadel and a special industrial quarter where workshops devoted to the manufacture of clay, iron and bronze implements were located. (2) Dvin had a network of aqueducts which brought water from the nearby mountains to support a population at times exceeding 100,000. Trade routes connected the city with neighboring lands in all directions.

During the Arab domination (7th to 9th centuries), Dvin was used as a mint under the name of "Arminiya." In 893 an earthquake destroyed the city, which cost a reported 70,000 lives. It was soon rebuilt. Its wealth and importance were extolled by contemporary travelers and historians. Its products, particularly its textiles, were praised by the Arab writers al-Istakhri, al-Muqaddasi, Ibn-Haukal, and others. (3)

Excavations have also yielded numerous artifacts, particularly glassware and glazed decorative pottery, as well as a variety of metal tools, weapons, and artifacts, of both local and imported work. Well over a thousand coins and seals have been discovered in the city and its immediate environs, including pieces from the Roman, Sassanian, Byzantine, and Arabic periods. Items from later Moslem sultans, the Georgian Bagratids, and others up to the 19th Century Russian Empire were uncovered as well. (4)

According to Babken Arakelian, retired director of the Institute of Archaeology and Ethnography of the Armenian Academy of Sciences, "... so

abundant and diverse are the materials unearthed at Dvin that they represent a veritable museum of medieval Armenian archaeology and architecture. They depict a clear picture of a large medieval city, with all aspects of its industry and cultural life, as well as its economic, commercial, and cultural contacts with neighboring countries. Hence, the significance of Dvin's excavations is not confined to Armenia alone; it is also of great interest to the Near East as a whole." (5)

We were climbing around the citadel surveying the ruins, and to amuse

ourselves more than anything else, we picked up a few fragments of colored pottery. On our way back to the car my wife's cousin's husband called me over to show me something that he had picked up.

No big deal, I thought., just another piece of pottery. He handed me a completely corroded circular



Citadel area of Dvin. The coin was found near the asterisk.

green disk. "Simon," I said, barely keeping my composure, "you've made my day." And for the remainder of my stay, I kept the little thing in my pocket, trying to restrain my childlike excitement. Every so often, I would take the coin out and scrutinize it carefully for any indication of what it might be. There was nothing I could recognize, but it certainly was "ancient."

Had it been in better condition, I would have turned the coin over to the authorities, but the original surface was almost obscured. As I was leaving the country, customs officers dug it out and looked it over for a long while, then gave it back without comment.

Upon my return to the USA, I pulled out my books. I could not have had more fun with an 1804 dollar or an Ides of March aureus of M.Brutus. I had 27 millimeter diameter, 8.27 gram circular copper piece of fairly uniform thickness. One side was totally corroded. So was at least 90% of the other. Cleaning as a means of improving the coin's appearance seemed out of the question. After long inspection, I thought I could detect parts of four Arabic characters, two each on two lines of one face.



Obverse of an Ildegizid copper of Kizil Arslan similar to the coin discussed

To identify the coin, I compared the better side with references on the coinage of Dvin. In 1962, the late Dr. Khatchadour Moushegian, curator of numismatics at Armenia's State History Museum, authored the

definitive work of the hundreds of coins discovered there between 1937 and 1955 (6) Although the book is in Russian, it proved useful in attributing the piece to the Ildegizid atabegs of the southeastern Caucasus (12th though 13th centuries).

Ildegizid coins discovered at Dvin are exclusively copper, and among the most plentiful from the site. In his monograph, Moushegian describes a total of 1126 coins, 359 of which are coppers ascribed to rulers of the Ildegizid dynasty, as follows: Shams ad-din Ildegiz (1136-1173), 209 coins; Muhammad Pahlavan (1172-1187), 1 coin; Kizil Arslan Osman ibn Ildegiz (1186-1191), 49 coins; and abu-bakr ibn Muhammad (1191-1211), 72 coins. The rulers on the remaining 28 coins could not be identified. (7)

*Reverse of Ildegizid copper of Shams ad-din Ildegiz
discovered at Dvin*

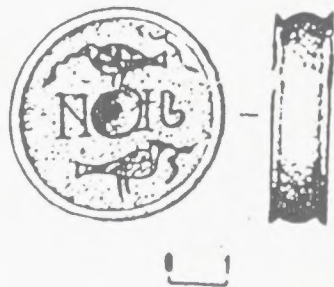


Like most Islamic coins, the obverses and reverses of Ildegizid coppers are exclusively calligraphic in design. Three- or four-line inscriptions typically record the names and titles of the ruler and his Seljuk overlord. Many coins of Shams ad-din, for example, give the atabeg's name and title on the obverse, while the reverse records his homage to the Seljuk ruler Arslan ibn Toghrul (1160-1178). The coins discovered at Dvin are undated and do not record the name of the mint, but do carry monograms consisting of arrows.

Moushegian notes that the Ildegizids struck two types of coppers. (8) Coins of the first type, more prevalent in Armenia, are of relatively uniform fabric and more or less consistent weight (Moushegian's examples range between 6 and 10 grams.). The second group is comprised of coins of irregular fabric and highly variable weight. In commerce, coins of the first type were accepted by count, while those of the second were weighed. It is worth noting that, at Dvin, Ildegizid coppers are found mostly in average to poor condition. Only a small fraction are of decent preservation. Most were crudely struck.

Ildegizid mints were located in Tabriz, Ardabil (both located in northern Iran), and Shamokhor (along the Kura River). At Dvin, Idegizid coins are found with enough regularity to suppose that Dvin was an Ildegizid mint, despite the lack of written evidence on the coin.

Byzantine bronze weight, 6th-7th centuries, found at Dvin



Parts of the words "Atabeg" and "Arslan" inscribed in Arabic on two separate lines of one face of my coin are the only traces of an inscription. This evidence, combined with the fabric, the place of discovery, and the prevalence of similar coins from the site, makes a tentative attribution of the coin to Kizil Arslan (1186-1191) most plausible.

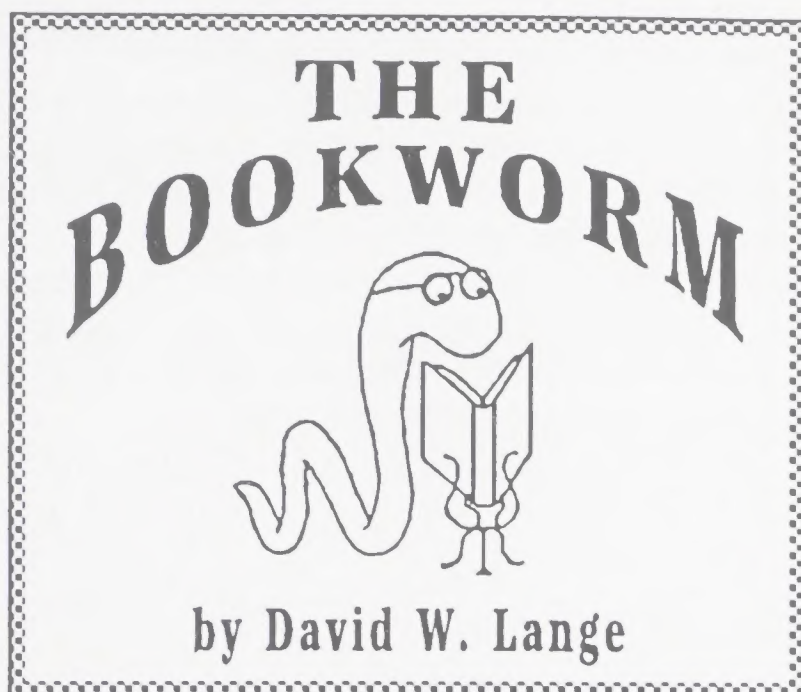
FOOTNOTE REFERENCES

1. Information on Dvin is found in the following sources: Babken Arakelian, CITIES AND CRAFTS IN ARMENIA: IXth to XIIIth Centuries, Vol. 1

- (Yerevan, 1958), pp. 71-75 and passim; Aram Kalantarian, DVIN, (Yerevan, 1988); Karo Ghafadarian, "Dvin" in ARMENIAN SOVIET ENCYCLOPEDIA, Vol.3 (Yerevan, 1977), pp. 444-446; T.K. Hakobyan, S.T., Melik-Bakhshyan, H.K. Barsegyan, "Dvin" in DICTIONARY OF TOPONYMY OF ARMENIA AND ADJACENT TERRITORIES, Vol.2 (Yerevan, 1988), pp. 144-147 (all sources in Armenian); H.A. Manandian, THE TRADE AND CITIES OF ARMENIA IN RELATION TO ANCIENT WORLD TRADE, (Lisbon, 1965), pp. 143-144 and passim (in English).
2. Babken Arakelian, "Archaeological Excavations in Soviet Armenia" in the JOURNAL OF THE SOCIETY FOR ARMENIAN STUDIES, Vol.1 (1984), pp. 3-21 (in English).
 3. Manandian, pp 143-144, 152,154.
 4. Khatchadour Moushegian, MONETARY circulation in Dvin according to numismatic data, (Yerevan, 1962) (in Russian with Armenian summary)
 5. Arakelian, "Archaeological ...", p.14
 6. Moushegian, MONETARY CIRCULATION IN DVIN ..., pp. 57-153.
 7. *ibid.* pp. 86-96, 114-115, 149-151. On the Ildegizids and related rulers, see Diekran K. Kouymjian, "An Historical and Dynastic Survey of Caucasia ... from the Xth to the XIIIth Centuries," in the HAIGAZIAN ARMENOLOGICAL REVIEW, Vol.2 (Beirut, 1971), pp. 99-122 (in English). In 1989 Dr. Moushegian updated the statistics on coin finds in Dvin (see his "Coins Circulated in the Cities of Ani and Dvin and the Date of their Synthesis" in ARMENIAN NUMISMATIC JOURNAL, Vol.15 (1989), pp. 113-125 in Armenian); of a total of 2250 coins from ancient to modern times now known from the, 881 are coppers attributed to the four principal Ildegizid rulers.
 8. Khatchadour Moushegian, COIN CIRCULATION IN ARMENIA, (Yerevan, 1983) pp. 218-220 (in Armenian).

THE EXCHANGE

The Czech and Slovak Numismatic Society has become one of the latest national collector specialty groups. Its newsletter, The Exchange, is published quarterly and provides free space for member ads. Annual Dues are \$5. Interested persons should send a check for that amount or any inquiries to Don Cracraft, 1727 Ross Circle, Apt. 2, San Jose, CA 95124. Checks should be payable to Don Cracraft.



The Numismatic Aspects of Leprosy: *Money, Medals, and Miscellanea*

One of the less traveled by-ways of our science is medical numismatics, the study of those metallic and paper objects which served as media of exchange or recognition within the

medical community. Perhaps the most compelling condition identified with this specialized area is that of Hansen's disease, historically known as leprosy. As a collector of Philippine coinage, it was inevitable that I would encounter the issues from Culion Island. This small outpost of the South China Sea has served as a leprosarium for the island nation since 1906.

The subject volume is a collaborative effort by Roger R. McFadden, a California pathologist, John Grost, an attorney and ex-emergency physician from Texas and Dennis F. Marr, an accountant in New York State. The first two are collectors of Philippine numismatica, not a surprising fact given that the money of Culion is the most widely available and popularly collected leprosy coinage. It is through this series that most persons are introduced to the very concept of leper money as a separate media of exchange.

Under the chapter title "Medical Notes," the history and a brief explanation of the disease are presented. I found the subject to be sufficiently interesting that it called for a more thorough treatment than given. The authors have instead provided a bibliography for additional reading. This was the one disappointing feature of the book, and such coverage should be expanded in future editions.

The greater part of this volume is given over to "Leper Colony Money". Each nation or colony is presented alphabetically, with a brief history of its leper coinage and as thorough a catalog as information permits. Mintage figures are not included in most instances, as these were rarely recorded at the time of issue. Most listed items are illustrated with photographs that range from adequate to very good. Where photographs are not available or will not illustrate a specific aspect of a subject, high-quality line drawings are substituted. No prices are included, since only the Philippine issues have an established market, which information can be found in conventional world coin catalogs. Among the countries or colonies which issued leper money and are to be found in this book are

Brazil, Colombia (misspelled as Columbia by the authors), Hawaii, Japan, Philippines and Venezuela. Eight others are also cataloged.

The chapters feature listings and illustrations of various medals by classification, including religious medals, souvenir medals, award medals and others. Perhaps the most intriguing are the Father Damien medals from the colony at Molokai in the Hawaiian Islands. This figure will be familiar to many readers, and his career and the various tributes to him form an important sub-specialty. The book closes with a chapter devoted to "Miscellanea." This includes items such as tokens, badges, woods and other objects of exonomia which defy specific classification.

The Numismatic Aspects of Leprosy is published by D. C. McDonald Associates, Inc. Single copies are priced at \$24.95 postpaid and are available from Dennis F. Marr at 3 Overlook Drive, Troy, NY 12180. Orders delivered to New York addresses must include sales tax, unless a resale permit is furnished. For orders of five or more copies, a discounted price of \$18.70 per book is offered, postage additional.



FLORA & FAUNA TAKE COTY

Iola, Wis.— Italy may be establishing a numismatic dynasty. Its Flora and Fauna silver 500 lire, KM-154, has been named Coin of the Year for pieces dated 1992. This makes two awards in a row for Italy.

Not since the United States too the 1982 and 1983 COTY awards any nation repeated.

World Coin News' publisher Alber "Bo" Smith made the announcement. *World Coin News* is the newspaper for world coin collectors and is the sponsor of the competition.

WELLS FARGO MEDALS:

The Longines Connection

By Bob Chandler

(This is the third in a series that began in the October 1993 issue.)

WF 11: The 1972 Longines "Wells Fargo Heritage of the Golden West" Medals.

In 1971, Wells Fargo Bank licensed The Wittnauer Precious Metals Guild, a division of The Longines Symphonette Society of Larchmont, New York, to use the bank's trademarked name for a series of 36 medals titled "The Wells Fargo Heritage of the Golden West." Unlike the others which I have catalogued, Wells Fargo Bank did not maintain a supply of these commemoratives, nor did it promote or sell them to employees or customers.

The Longines Company issued 18 pairs of 1⁵/₈ inch (40 mm) high-relief medals. Struck in 525 grains of sterling silver, they were offered in two finishes, dull pewter and electroplated 24 karat gold. They were designed by Wittnauer sculptor Marcel Jovine. The promotional literature asked customers to "examine the 3-dimensional relief that only the enormous pressures of the most modern minting equipment, utilizing multiple blows, can strike home on the precious metal."

Each medal depicts a scene from Western history on the obverse. The reverse carries text describing the medal over a Wells Fargo Bank Concord Stagecoach flanked by two heads. Mintmarks common to all medals are a "w" and a stylized "jov," thus: °ov. A lower case "a" is found on some reverses.

Lettering varied on the more than one-eighth inch thick edges. The first pair—the promotional pieces—proclaimed, "© Longine [no "s"] Symphonette 24 K Gold E.P. on Sterling." However, the other seventeen pairs, those that went only to subscribers read "© Longines-Wittnauer, Inc. U.S.A. 24 K on Sterling Series 12/31/72." All pewter-finished silver medals had "Longines-Wittnauer, Inc. U.S.A. Sterling Series 12/31/72" without a copyright symbol.

The pairs came in cardboard boxes, 3 by 4¹/₄ by ³/₄ inches, with a gold bottom and maroon simulated alligator hide top. The inscription read, "W" in a circle/ "The Wittnauer Precious Metals Guild/Symphonette Square, Larchmont, N.Y. 10538/ Makers of Fine Medallic Art." On the inside top of the maroon interior was another "W" within a circle. Each came with a descriptive four-page brochure, 3¹/₂ by 5¹/₄ inches, headed by a Concord Coach in profile facing right.

The 36 medals were made up of 18 pairs in two finishes:

- | | |
|------------------------|----------------------------------|
| 1a. Wells Fargo Coach | 10a. Kansas Cattle Drive |
| 1b. Pony Express Rider | 10b. Clipper Ship "Flying Cloud" |
| 2a. Discovery of Gold | 11a. The Covered Wagon |
| 2b. The Golden Spike | 11b. Black Bart |
| 3a. Mormons at Utah | 12a. San Francisco Earthquake |
| 3b. Remember the Alamo | 12b. Winter of 1866 |

4a.	"Wild Bill" Hickok	13a.	The Palace Hotel
4b.	Little Big Horn	13b.	Discovery Comstock Lode
5a.	The Grand Canyon	14a.	El Camino Real
5b.	The Overland Trail	14b.	Northwest Log Float
6a.	"Go West Young Man"	15a.	Guns that Won the West
6b.	Gunfight at the OK Corral	15b.	Lola Montez
7a.	"51-40 or Fight"	16a.	Texas Oil Boom
7b.	Chief Joseph	16b.	Manifest Destiny
8a.	Battle of Wounded Knee	17a.	Wild Mustang
8b.	Oklahoma Land Rush	17b.	Remington's Cowboy
9a.	The Mountain Men	18a.	Dodge City, Kansas
9b.	Wyatt Earp	18b.	Plains Bison

Beginning with the March 1972 *TV Guide*, Longines advertised this series in 47 national, western, and numismatic magazines and newspapers, stating that its medals portrayed "the history of America when it was young, struggling and determined to grow." It advertised that "The Wells Fargo Stagecoach is yours for just \$1.00...just for examining the first and second medal in this brilliant and exciting new series." The price applied to either the silver or gold-plated version, indicating that the first two sets had a larger mintage than the rest of the series. The silver ones sold for \$10 and the gold versions for \$15, or \$360 and \$540 respectively for the full 36-piece sets. December 31, 1972, was the cut-off date to sign up. As an added inducement, Longines stated, "We promise to buy back any completed series at any time up to one full year from completion." The deadline was June 30, 1975.

On May 25, 1972, the first medals arrived at Wells Fargo Bank carrying the serial number "A 1." The last appeared on February 1, 1974.

A special Board of Advisors was appointed, which included Edward E. Munger, Vice President Marketing Research, Wells Fargo Bank; Kenneth Beech, fine arts appraiser; Leonard Sadow, Vice President of Longines-Wittnauer Watch Company; Steven Hirchorn, numismatic consultant; Dr. W. Turrentine Jackson, history professor at the University of California, Davis, and author on the 1860s era of Wells, Fargo & Co.; Norman L. Wilson, supervisor of exhibits for the California Department of Parks and Recreation; Roger Olmsted, director of publications for the California Historical Society; and William H. "Hutch" Hutchinson, history professor at Chico State University.

While personal taste will determine the artistic merit of the medals, some questionable history appeared in spite of the panel of notables. The "Discovery of Gold" specimen reads that "at Fort Sutter, John Marshall" made the famous discovery, thereby neglecting James Marshall and his find at Sutter's Mill near Coloma. The "Overland Trail" medal claimed that "Many thousands of pioneer families left Missouri for the Far West . . . between 1811-1825" when overland immigration had not yet begun.

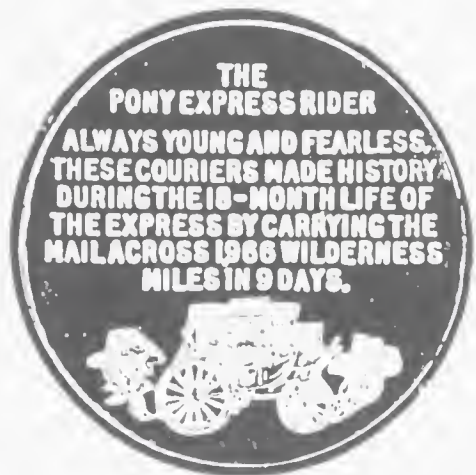
Although Longines advertised the medals nationally, Wells Fargo Bank kept its distance. In April 1972, an internal bulletin explained, "In return for



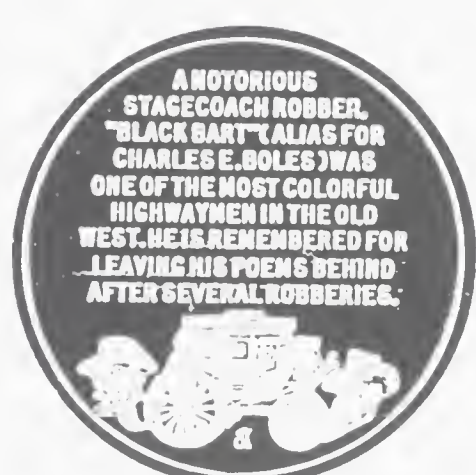
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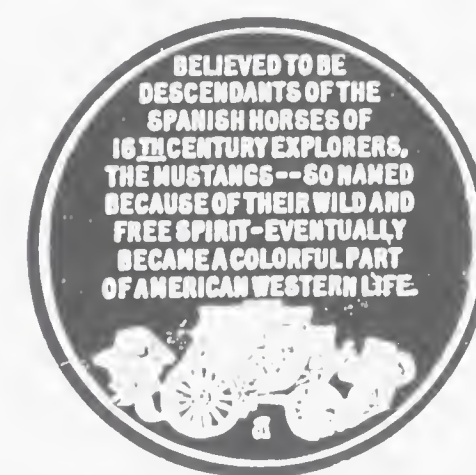
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17a



a royalty fee, the Bank has given permission to Longines Symphonette to use our name as part of Longines' newest medallion promotion." The Bank equated these medals with any other item for which it had granted a license. Significantly, the memo continued, "At this time, no bank promotion is planned." However, "a small supply of order blanks is enclosed to accommodate those customers or employees who wish to take advantage of Longines' offer."



MARSYAS.

Marsyas goes into shock at discovering his Victorian transformation.

THE CENTRAL HOTEL

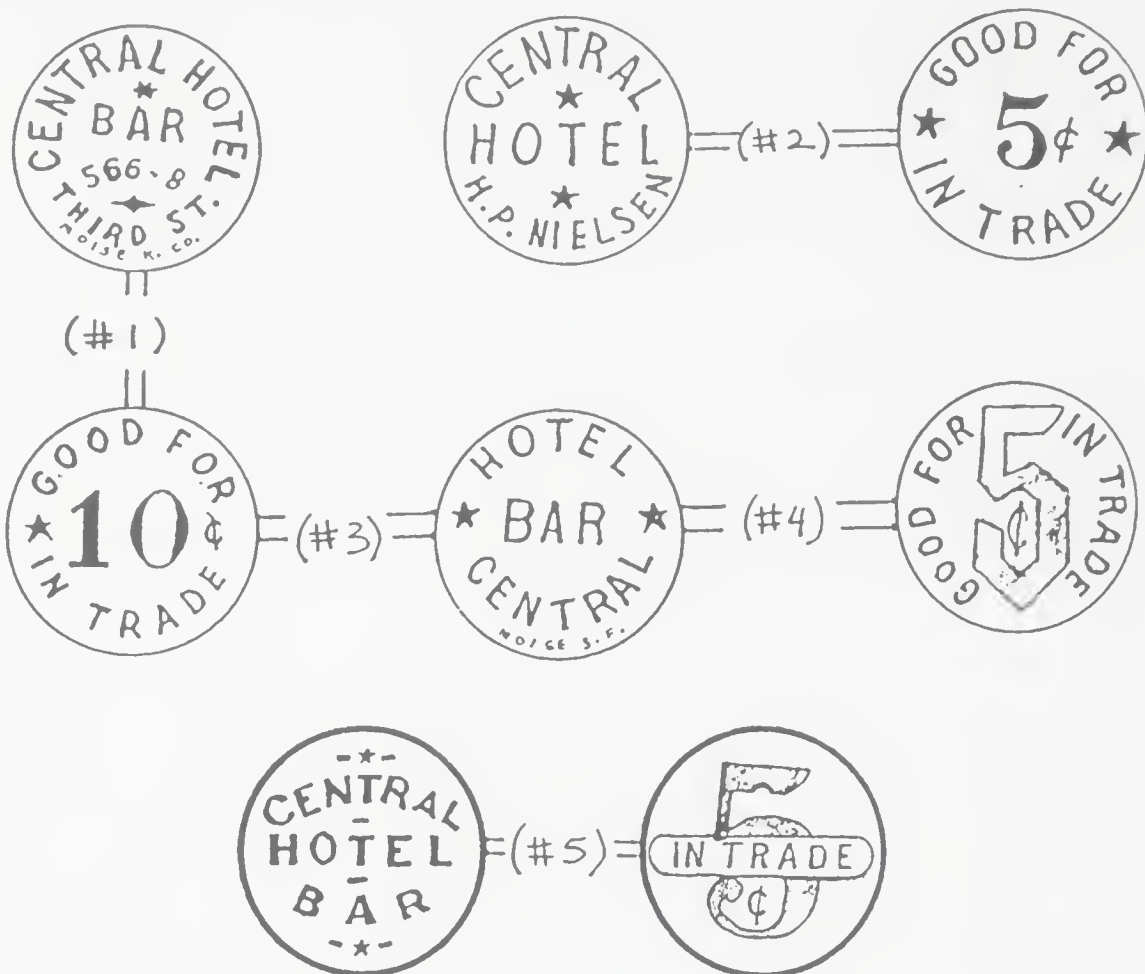
Before '06 a Frisco working man found a bed without much trouble. Furnished lodgings, cheap hotels and boarding houses crowded the city. Most were located near the waterfront and south of Market Street. A dime would buy a night. In the 1850s and '60s they ran the gamut. Flea traps with coverless sleeping shelves, ten to a room, were the cheapest. A single with the trimmings was tougher to find. By the 1890s conditions had improved.

The Central Hotel has been a fixture on Third Street since 1895. Its fading black and white sign is visible from Third and Brannan streets: **CENTRAL HOTEL, ROOMS**. At the left is **35¢**, the three daubed over a two. On the north wall is another like it with **25¢ & Up** below. They were painted new in the 1920s. Across the street is the west entrance to old South Park.

A few kindred hostels survive around town—the Utah Hotel at Fourth and Bryant street, the Old Ship (Bricks Bar and Grill) at Pacific and Battery streets and the Savoy-Tivoli on upper Grant Avenue. They were the haunts of anonymous construction workers and seafarers who erected city buildings and brought windjammers around the horn.

The 1890s Central was listed at 530 Third Street, and was much smaller than the present version. A restaurant and saloon opened at sidewalk level. In 1900 the U.S. Census counted eighty-four lodgers, half of them Irish with a few Scots thrown in. The rest rightly or wrongly claimed citizenship. They worked the docks, dug ditches and laid railroad ties. Mike McGrath collected





room rents at the desk and handed out keys.

The block bounded by Brannan, Bryant, Ritch and Third streets was shared with five other watering holes. A horse stable stood next to the hotel. Three blocks on foot brought sailors to the Pacific Mail Wharf. Ritch Street in back and South Park were solid ranks of Victorian family flats. South-of-Market, as the neighborhood was known, was the working class district.

Before the turn of the century, Third Street served as the major thoroughfare. Parades began there that turned onto Market Street. The first German hospital (now the Ralph K. Davies Medical Center) opened in 1858 at Brannan and Third streets. Before 1849, thickets, sand hills and wild animals made up the neighborhood scenery.

Destroyed in the earthquake and fire of 1906, the Central was rebuilt by 1907 with three floors and the size it now has. Fred Hawes covered the desk until 1911, Bill Peake until 1924. In 1910, 328 lodgers crammed the hallways, forty percent Irish—laborers, sailors and railroad men. The hotel's residents contributed some of the brawn needed to rebuild an earthquake-shattered city, maybe a lot of it.

Saloons again crowded the block. A hay and feed store stood just off Ritch Street on Bryant Street. Stove works, planing mills and barrel makers paid a lot of salaries. So did lumber docks, boiler works and the Southern Pacific yards.

Today fancy gilt letters read **Central Apt, 574**. The bar and restaurant are long gone. A fire destroyed the hotel interior in 1975. They came close to tearing down the old structure, but elected to refurbish. The original front has a new surface, but the building's warm 1907-style brick wall and arched windows are plain to see from Ritch Street. A few years ago a drunk saw the

old signs, staggered in, plunked down a quarter and demanded a room. He was diplomatically escorted to the sidewalk amid threats of legal action for false advertising.

The Central Apartments advertise 100 units these days. Eighteen are one bedrooms with kitchen, the rest studios—\$550 for a one bedroom, \$450 for a studio—bargains in this day of \$3,000 townhouses. Corridors are airy and well-lighted. Paul Harrington will take your application.

A PROBLEM OF IDENTIFICATION

Several tokens may have been used in the hotel's old bar, one for sure. After 1907 they re-opened the saloon. Slot machines were religiously placed on the bar. Several metal checks with 21mm diameters (slot machine size) exist with the Central Hotel name, but lack addresses (#2,3,4,5). The hotel name is common enough in California (although not in Oakland or San Francisco), so it cannot be certain that they were used locally. A 21mm aluminum piece does have the address of the post-'06 bar (#1).

One brass token has the name "H.P Nielsen" at the bottom (#2). Nielsen was traceable in town only for 1913, but no clear link between him and the hotel was established. Two tokens with no address were found locally in quantity (#3 &4). The 10¢ denomination (#3) has the same reverse die as #1 and the obverse of #4. One item of pre-1906 design is known from a hoard found in Watsonville (35).

All of the tokens are brass, except #1, and were prepared by San Francisco die-sinkers. Numbers 1 and 3 were issued after 1906, 3 and 4 either just before or just after that year.

AUTHORS' ATTENTION!

The deadline for the next issue of The Journal is June 1, 1994.

All copy should be submitted in one of the following formats:

- Typed double-spaced on letter-sized paper, or
- On 3.5" computer disk in Macintosh format with a printout copy as above.

Please submit all material to the editor; see address inside front cover.

Early Portuguese, Spanish and Italian Reckoning Counters

BY BENJ FAUVER

Reckoning counters struck for use in Portugal and her possessions are very uncommon. The specimen shown (Fig.1) bears the arms of Portugal, and is representative of that series. Its reverse depicts a globe, a common Portuguese and, later, Brazilian symbol. The sphere represents the world that the two countries held to be theirs alone. The line dividing it refers to the 1494 Line of Demarcation, drawn by the two to divide South America and the rest of the non-European world between themselves. The counter was probably issued in the late 15th Century.

Beginning in the 1400s, Portugal and Spain sent explorers in search of sea routes to India and the Far East. They intended to bypass traditional land routes between Europe and Asia, and eventually dominate a lucrative trade. Moslems controlled the land routes on which they exacted tolls. Italian city states held the monopoly over Mediterranean Sea links to those routes. Portugal and Spain came to be successful in their gamble.

Portugal was one of the earliest European countries to issue official copper coins. As a result, several Portuguese copper jetons have been mistakenly catalogued as coins (see Neumann #38893 and #38897-9). By the 16th Century, cheaper Nuremberg counters dominated accounting practices.

A second counter (Fig.2) is probably of Spanish origin. It was used sometime between the early 14th and the late 15th centuries, when Jews were exiled from that country. The use of symbols and signs with double meanings was fairly common. According to Cirlot, the shepherd is a symbol of supreme power. The bow symbolizes the spiritual force of that power, the cloak in the wind dignity linked with personal isolation. The pronounced shepherd's pouch may stand for a heavy conscience, the star above his head the forces of the spirit struggling with forces of darkness. It is difficult for us today to "feel" the symbolic power of such images.

Figure 2 probably relates both to alchemy and astrology. Venus, whose name appears at the top of the obverse, represents the metal copper, as well as the planet. Its planchet appears to be pure copper. The Kabbalistic signs on the reverse refer in part to astronomical phases of certain planets. It is unlikely that there is anyone today who can interpret these symbols in the manner intended five centuries ago. They may have represented an enigma, even to the Hebrew mystics who created them. The counter was probably believed by initiates to hold magical properties and may have served as an amulet.

The counters pictured next bear the portrait of King Charles I of Spain (1516-1556), who served also as the Holy Roman Emperor, Charles V (1519-1556). The reverse of the first (Fig.3) shows a dove in flight carrying an olive branch. It symbolizes Charles' efforts to maintain peace in rebellious homeland provinces as well as those in the Spanish Netherlands.



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Charles' efforts were certainly more peaceful than those of his son, Philip II. Philip inherited the Spanish portion of his father's empire and ruled from 1556 to 1598. Unlike his father, Philip believed that Roman Catholicism should be the sole religion in Europe as well as the rest of the world. Beginning in 1568 he tried to impose his views on Spain and all of her possessions. In the Netherlands he met resistance. It declared independence in 1581, and Philip's armada was crushed by the English in 1588.

The reverse of the second Spanish counter (Fig.4) depicts Phaeton, son of Helios, who was killed driving the chariot of his father. The allusion is to Philip ruling the Spanish Empire as successor to his father. Both counters may have been used in the Spanish Netherlands and Spain, and were likely contemporary with Philip's reign.

According to Smith, the use of reckoning counters was discontinued in Italy by the middle of the 15th Century before the invention of printing. In contrast to other European countries, no books dealing with this system of accounting are known to have been published there. Prior to that date, one distinctive counter predominated, issued by the bankers and financiers of Lombardy in northern Italy.

The specimen shown (Fig.5) is typical. Note the characteristic border of bezants, probably intended to represent counters. A number of the symbols found on these pieces bear resemblance to modified Kabbalistic symbols of the period. On this piece the top cross has been enlarged, probably as a gesture to the Christian faith.

A large number of Italian counters have surfaced in England. When Hindu-Arabic numerals replaced counters for daily accounts in Italy, the Lombardy bankers saw an opportunity to profit. They shipped their counters to England where they were put to ready use.

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THE SYNGRAPHICS SCENE

- BY KEN BARR -

EXPOSITION TICKETS

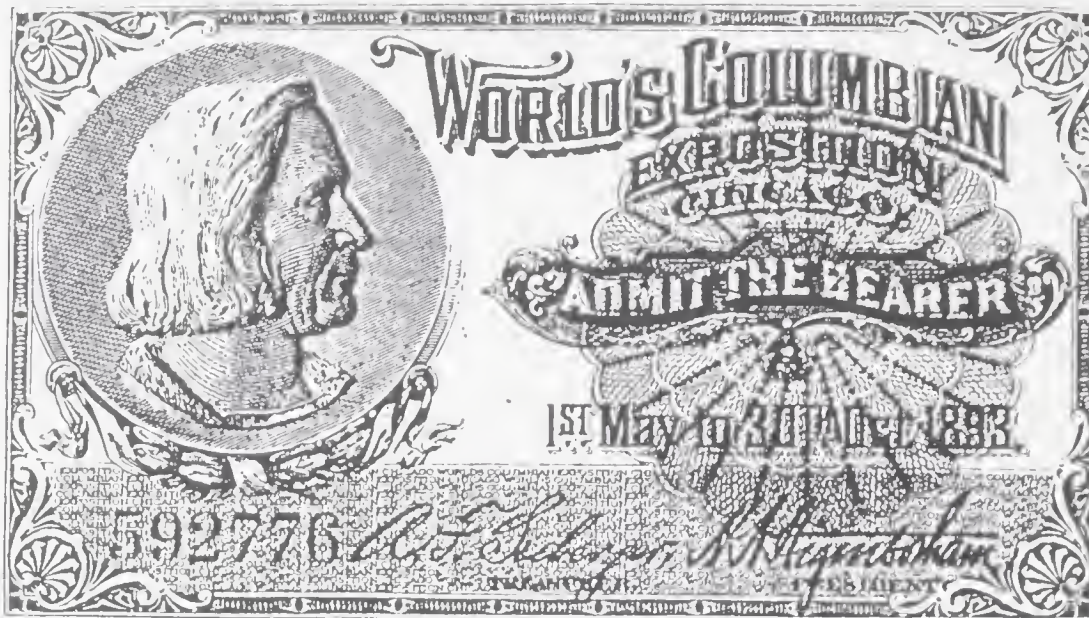
The diligent syngraphist never gets so focused on paper money that he or she ignores the many other uses of engraved intaglio documents. One of these non-numismatic sidelights was the use of bank note printing firms to produce admission tickets for world's fairs and expositions, mainly between 1876 and 1915. Many of these tickets are works of syngraphic art and worthy of inclusion in any collection.

The first such ticket of which this columnist became aware was the Fifty Cents "Package Ticket" from the 1876 United States International Exposition, usually referred to as the Centennial Exposition. This ticket was printed by the Philadelphia Bank Note Company, and has an allegorical back design featuring an Indian maiden, eagle and cornucopia. Several varieties of the face text are known, all with the same back. It is not known if this vignette was prepared especially for this ticket, or was used by the firm for other documents and/or bank notes as well.

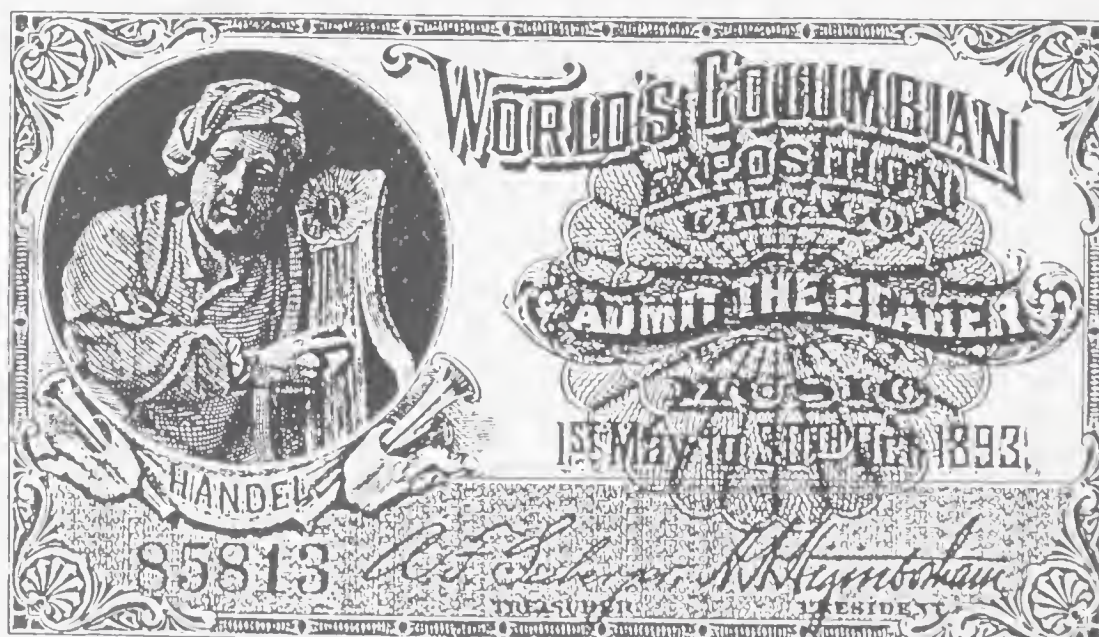
By far, the most common intaglio tickets are from the World's Columbian Exposition held in Chicago, Illinois in 1893. A set of four standard and two special tickets were printed by the American Bank Note Company, all similar in design but with different featured portraits. Each was "Good for One Admission at Pay Gates" according to the back inscription. The four standard tickets featured portraits of George Washington, Abraham Lincoln, Christopher Columbus and an Indian chief, all with different color seals and backs. A special ticket features Benjamin Franklin and has the word "Complimentary" engraved below "Admit the Bearer" on its face. The other special ticket features George Frederick Handel and has the word "Music" in place of "Complimentary."

These Columbian Exposition tickets are relatively common today because they were considered too beautiful to destroy. After the end of the exposition, all of the remaining unissued tickets were sold to the Caxton Company, which packaged them in sets and sold them to the general public as souvenirs for much less than their previous face value. Occasionally, one will still encounter a complete set in the original Caxton envelope. The vast majority have been split up and sold separately.

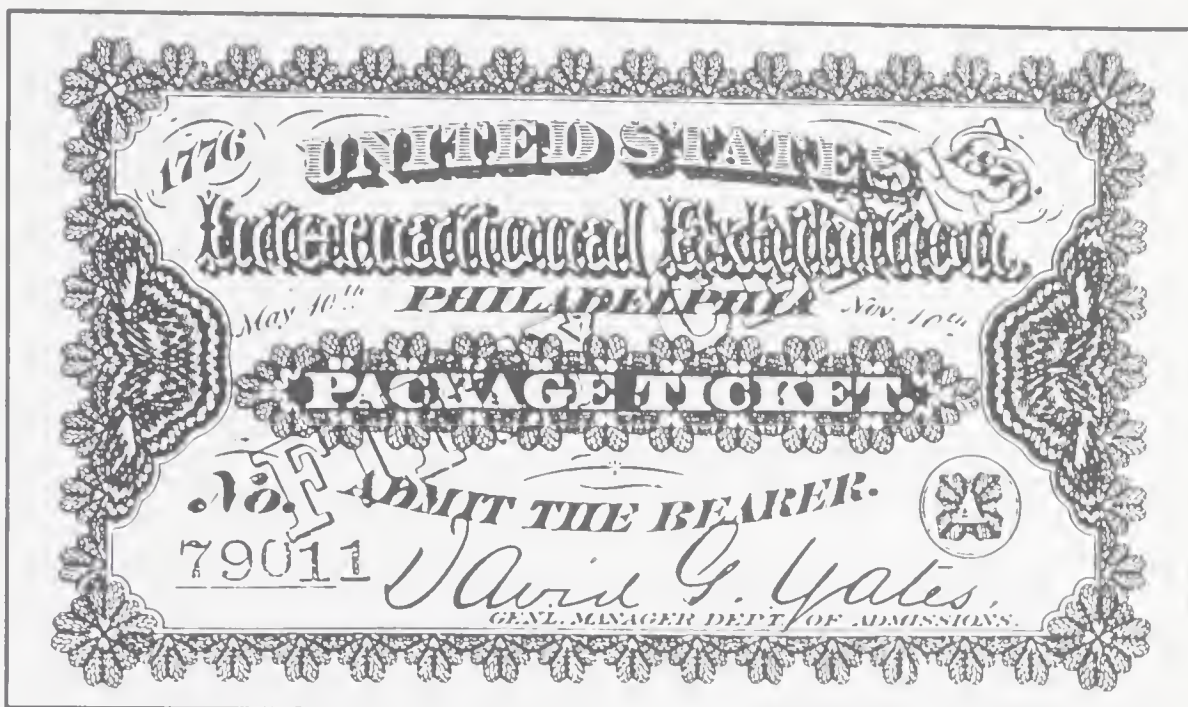
Another exposition which used a bank note printing company for its tickets was the Pan-American Exposition held in Buffalo, New York in 1901. Varieties exist which were printed by E.A. Wright in Philadelphia, one of the component firms of the American Bank Note Company. The standard ticket features a seated young lady and a vignette of "Triumphal Bridge" on the face and elaborate geometric lathework on the back. It was printed in both black and brown, the brown being a half-price children's ticket. Most were used for admission as issued. Others were overprinted for special days such as Buffalo



AMERICAN BANK NOTE COMPANY, NEW YORK.



AMERICAN BANK NOTE COMPANY, NEW YORK.



Day on October 19. Another ticket from this exposition was produced for Dedication Day. It features a different seated young lady and a view of the New York State Building on the face.

Most other expositions, it seems, were not as concerned with the counterfeiting of admission tickets. Their tickets were generally produced via offset printing by a local firm. While these latter tickets are quite desirable as part of a world's fair collection, they are not closely enough tied to syngraphics to be discussed.

Other engraved tickets do exist, however, including 1¢ scrip notes from the 1933 Chicago Century of Progress Exposition and a very scarce admission ticket from the California-Pacific International Exposition in San Diego in 1935. Those described above are most commonly encountered, though, and should be worthy of inclusion in any advanced syngraphic collection.

REFERENCES AND SUGGESTIONS FOR FURTHER READING:

Doolin Catalog of Columbian Exposition Tickets, privately printed, early 1980s

Usurpers: Hope & Salvation

Every ruler requires the support of some significant faction within the body politic to acquire or retain power. In the military dominated Roman Empire of the third century AD, the support of the military was essential, if only to avoid assassination and to suppress usurpers.¹

Emperors often came to power as heirs of the previous ruler, but they kept power only with the military's support. If a ruler lost the military's backing, the next ruler *would* come to power quickly via assassination and usurpation. During the third century, most of the rulers were removed from office by murder or, when distant territories were concerned, by misappropriation of authority, usually by a trusted high-ranking officer.

The position of the usurper was not an easy one, for often his very action prompted others with similar rank to claim power or to move against him out of loyalty to the central government. The result was frequently a rash of fighting among different factions of the military and different provincial commands. It was essential that a usurper establish some control and appearance of legitimacy as quickly as possible.

Two third century Roman usurpers used coinage as part of their initial campaigns to establish themselves with the local military and the populace. The coins of their first propaganda issues are rare and historically fascinating.

The first ruler we examine was Philip the Arab. He became Emperor by killing the young Emperor Gordian in 244, while they were campaigning against the Parthians in the East. Philip was Gordian's *Prætorian Prefect*, his most senior officer. Philip conspired to kill Gordian and have himself proclaimed in his stead. This occurred while they were on campaign near Antioch. Philip's first coinage from Antioch contains two significant reverse designs which are

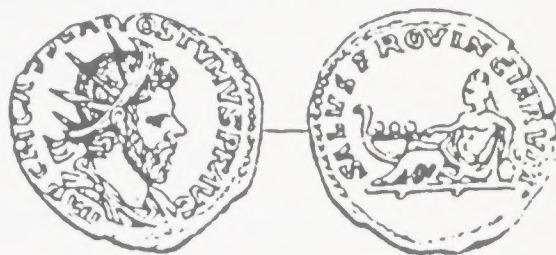


both rare. One records Philip as the *Founder of Peace with Persia*,² a claim arising from his ending of the campaign under hurried circumstances so he could return to Rome and consolidate his power. The other type had a more subtle flavor—proclaiming Philip to be the *Hope of a Happy World*.³ No other ruler used this reverse type, which was clearly a propagandistic play on sympathies in the province where warfare had been common for years. Still, it was one amazing claim for a new ruler who came to power by murder

and intrigue.

Less than a generation later, another military commander pulled a similar stunt

and made remarkable claims. In 260, the Roman Governor of the German provinces, Postumus, learning of wars and usurpers in the East, took action on his own behalf. He attacked the provincial *prefect*, killing him and the heir to the purple, then declared himself ruler of the entire region—the Roman Empire west of the Danube and north of Italy. His first coinage at the Roman mint at Cologne identified Postumus as *Savior of the Province*.⁴ Considering that Postumus had usurped the authority he was commanded to defend, killing the royal heir⁵ in the process, it is hard to view this claim as anything but propaganda in search of public sympathy. At the time of his action, the senior Emperor had just been captured by the Persian king, several other claimants to the purple had arisen in the eastern territories, and the junior Emperor, Gallienus faced war and dissatisfaction on every front. Postumus might actually have been viewed as a local savior by the people of his province.



In any event, both Philip in 244 and Postumus in 260 were successful as Roman rulers went in those days. Philip was killed by a usurping military commander about five years later.⁶ Postumus held out and established a more-or-less separate empire which survived him by several years. He was killed after eight years when his troops turned on him for refusing to let them plunder a captured town.⁷

Claims to be the *Hope* or *Savior* of the region or the world were successful in the short run. However, in the end all that mattered was the support of the legions.

SUGGESTED READING

The Roman Emperors by Michael Grant, 1985, Charles Scribner's Sons, New York.

FOOTNOTES

¹ not to be confused with the Suppression of Guinea Pigs as described by Louis Carroll.

² PAX FVNDATA PERSIS around a standing figure of Pax (peace).

³ SPES FELICTATI ORBIS around a standing figure of Spes (hope).

⁴ SALVS PROVINCIA RV around a reclining river-god of the Rhine.

⁵ Saloninus, the son of Galleinus (the Emperor) and grandson of Valerian (senior Emperor, then a captive of Shapur in Persia).

⁶ Trajan Decius, who managed to rule two years before being killed.

⁷ Morguntiacum was spared after falling to his siege because it was part of his own territories, temporarily taken by the unsuccessful usurper Laelianus.

...

Benj Fauver

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I buy food and clothes.*

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